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No stronger proof of the genius of any writer can be adduced than his enduring power to charm his readers and no poet has met this test with such success as Vergil. Those who study him most are most enthusiastic. In the light of his genius his faults disappear or become actual virtues. An example of this is found in the spirited and interesting paper on Teaching Virgil which Professor H. H. Yeames has contributed to The School Review for January. The title of the paper is, to be sure, more or less of a misnomer, because the suggestions for teaching Vergil are confined to the last three or four pages; the greater part of the essay is a panegyric and defence of Vergil of the type familiar indeed yet never wearisome.

Professor Yeames emphasizes at the beginning the high position which Vergil has held from his own time to the present, the influence he has had upon culture and upon all poets of rank. He quotes with approval Professor Woodberry's remark that "he is the great mediator between antiquity and Christendom". He shows how, in this connection, Vergil has influenced early Christian thought and thrown the glamor of his poetry over the greatest of the Fathers, how Vergil has furnished by innumerable quotations stimulus to art and high resolve even down to the motto of one of our newest States—Oklahoma. He has been the divining Bible to the small and the great from Hadrian to Charles I. All these well-known facts Professor Yeames brings together with enthusiasm and appreciation. He then proceeds to reply to the three main accusations usually brought against the poet, to wit, his plagiarism, his flattery of Augustus, and the weakness of character in Aeneas.

In answer to the first he contents himself with Vergil's own retort to a similar criticism. In answer to the second charge, flattery of Augustus, he goes at length into the general attitude of the Roman world towards Augustus, the emperor who had brought finally to the world the *pax Romana*, and he maintains with justice that Vergil does not flatter Augustus but venerates him as a great man occupying an unequalled place in history. He supports his view by quotations from contemporaries, from commentators and from later authors, and shows that thinking men had no fear that gratitude might be misconstrued as flattery.

The third charge, the weakness of the character of Aeneas, Professor Yeames regards as fully answered in the essay of Professor Rand, Virgil and the Drama, contributed to Volume 4 of The Classical Journal. This I should dispute. Professor Rand's paper is a very interesting, keen and specious essay, but it is like all other essays of this type. It is an explanation and an excuse, not a vindication. No matter how much we may try to explain, there remains deep-seated in our consciousness the feeling that Aeneas was a weakling, almost a scoundrel. Professor Yeames, when off his guard, admits this in the remark that Charles I in consulting Vergil "drew upon himself the tremendous curse pronounced by Dido upon the *recreant* Aeneas". Of course Professor Yeames meant 'pious' and used recreant only because his heart triumphed over his mind. So it is throughout Professor Rand's paper. We understand fully that Aeneas was a pawn in the great drama which Vergil unfolds, that he is god-directed and that he yields to the god at once. The chief place in the early part of the Aeneid is held by the episode of Dido, which Professor Rand rightly regards as a tragedy of the highest order. But appreciation of the art of Vergil is quite consistent with the acknowledgment that his hero is a poor hero. Unquestionably Vergil did not intend him to be a bad hero, unquestionably Vergil intended him to be a high type of humanity, but after all his endeavors he has created a hero who is brave, high-minded, tender, but at the same time morally craven. The Hebrew scriptures have many a hero who wrestled with God, but there is no indication that Aeneas ever wrestled with God in defence of his own manhood. It will not do to say that the Dido episode was fully understood and appreciated by the Romans and that they approved of the character of Aeneas; there is no proof of this. But that the Romans should have been much moved by the story of Dido is thoroughly comprehensible. Did not Julius Caesar enact a similar rôle to Cleopatra? We all readily admit that Aeneas was sorry to leave Dido, that he wept tears over it, although weeping was not a distinctive characteristic of the Romans as it was of the Greeks. In fact we haven't much justification for assuming that the great Roman heroes wept at all. But this tenderness of Aeneas is the tenderness of a moral coward who is not excused by the fact that he was

playing a rôle put upon him by the gods. Professor Yeames, as well as other critics, admits the art shown by Vergil in depicting the character of Dido; in this character, surely, the Roman poet has made a wonderful success. She is one of the great women of history. The explanation to my mind lies in the fact that Vergil was a feminine type himself; in depicting Dido he was writing out of his own nature. I do not concede that his nickname, *Parthenias*, refers, as Professor Yeames thinks, to his shyness and modest boyish disposition. I think that like so many divinations of the young it describes his character throughout. No, the plain facts of the story are these. Aeneas, a man no longer young, but with large experience of life and the world, with a mind schooled to misfortune and a judgment tested by the crises of war, yields without resistance to a passion which was only bad because it was counter to the will of the gods, abuses the hospitality of his hostess and at the first hint from on high abandons his honor and proceeds forthwith upon his high mission. This is the story. It contains elements of the greatest pathos, of the greatest tragedy. It is a tragedy—as much of a tragedy as anything that was performed upon the Roman stage of the period. In this Professor Rand is right but it is the claim of us classicists that classical literature endures because it has a universal appeal and it is before this bar that Aeneas fails. We can explain and excuse as much as we desire and our admiration for the poet may palliate all his faults, but Aeneas is a craven and will be a craven so long as the spirit of honor remains upon the earth.

G. L.

A COIN OF TRAJAN DECIUS

A dull lead-colored, jagged-edged, rather oblate piece of old money, half-way between the size of a nickel and a quarter of a dollar, with a crowned head and surrounding legend on one face, and the device of two standing women and an arched, wide-spaced inscription upon the other—such was the coin that recently happened into my hands, bringing with it weird reminiscences of centuries past and that indefinable charm that comes from out the wraithland of antiquity. I was forthwith an unresisting prey to indescribable sensations, as only he knows who has ever fondled an ancient coin. What wonder, when that coin may have the power to tear away whole millenia and spirit one far back into the babyhood of our era!

I did not at once recognize the portrait upon the obverse, though I confessed vague memories of having seen that same face once before. At any rate, there was that about the radiate crown, clinging at a rakish angle to the back of the head, something

about the prominent ears, nose, and chin and wrinkled forehead, which immediately recalled to my mind the portrait-busts of some of the later Roman Emperors I had seen reproduced somewhere, perhaps in Drury's History, or in Baumeister's *Denkmäler*. This, it is true, was not a very great advance toward the identification of this particular Emperor, for it always has seemed to me that the numismatic likenesses of the later Emperors, say Gallienus and his successors, gave a score or more of them a strangely striking family resemblance.

Neither did a first cursory glance at the legend surrounding the portrait reveal much more. The legend, I well knew, should disclose the Emperor's name and crown-title, and I confidently expected an easy task here, for the lettering was not at all effaced or obliterated; there would be not the least call to use a magnifying glass. But, to my dismay, many of the letters, though not worn, seemed indistinctly formed, and all that was yielded by a rapid survey was IMP., leading off in the formula, low down on the left, almost directly under the portrait, an AVG., equally as clear at the close of the legend on the right, and, at the top of the coin, just over the Emperor's head, the letters—IANVS. Here, at least, was one of that long list of Emperors whose name ended in—IANVS, though this, too, was not a very hopeful step toward individualization, if one were to run down the catalogue of such personages.

But, happily, the logic they call 'the method of residues' came to my assistance and reduced the mighty tribe of the —IANI to more comfortable limits. This present Emperor could stand neither near the beginning nor at the close of the list. A formula that began, as did this one, with IMP. and ended with AVG. was evidence of late times in the Imperium, for, under the earlier Principes, Augustus was customarily given a position nearer the beginning, rather than at the immediate close, of the crown-title. So, although there were exceptions early and late, the chances were pretty strong that this IMPERATOR . . . IANUS . . . Augustus came later than the reign of Caracalla at least. On the other hand, so late a period as that of Diocletian would have made D.N., Dominus Noster, not indeed a necessary, but a highly probable introductory phrase for the throne-name. So the formidable family of the —IANI was dwindling considerably.

There were several other considerations that strengthened this rather wide guess. The leaden color of the coin, its diminutive size, light weight, certain crudities in the form of the letters, and general shoddy appearance all convinced me that this was a mintage of the late Principate, of the decline of the Empire, of a period somewhere, perhaps, around the reigns of Aurelian or the Thirty

Tyrants; its lack of artistic finish denied it an earlier date. Added to these was the significant absence, from either face of the coin, of the Tribunician and Consular honors, which were rarely omitted from money of the earlier Principate, in the epoch when the Imperial office had not yet become an absolute despotism.

As a farther experiment, I looked on the exergue, beneath the device of the reverse, for any signs of those queer abbreviations called mint-marks, which might be expected, at a late period, on a coin of this type and size. But there were no evidences of any such characters as MED, the mark of ancient Milan, or SMTR, the monogram of Trier. My conclusions, therefore, were, that this was a coin of no later times, perhaps, than those of Gallienus, when the provincial mints began to rival Rome in their issues and when these odd subscriptions first came into style. Without as yet a more minute survey, I conjectured a period somewhere around the reign of the Gordians or of Valerian.

Having thus tentatively established the limits within which I might hope to classify the coin, I began a determined assault upon the legend of the obverse. A goodly portion had already been grasped with ease, enough, it would seem, to suggest a ready clew to the remainder. But the intermediate letters, containing the real heart of the name, were surprisingly obdurate. They were so ill-defined that I was puzzled to know with exactness just what letters were intended. At last I found myself in a panic of impatience and guessing with abandon. Ignoring even the bounds I had set myself, I fell to running over such names as I could recall which ended in *-ianus*—Aemilianus, Numerianus, Valerianus, Maximianus—but no,—either the letters or the spacing would not agree.

Baffled for the time by the obverse, I turned to the other face of the coin, to get help, if possible, from the two allegorical women. From the first, they had looked to me like twin replicas of an old picture of Daphne Peneia in a text of Ovid we had lately used, Daphne under the spell of her metamorphosis, her hands elongated into branches and upraised in horror. The outer hand of either was uplifting some globe-shaped object which might be a helmet, while a similar object was erected on a short pole at the left. The faces of the women were averted from each other. Fortunately the inscription, which I had rightly judged to be their common name, did not keep me waiting long for their identification. I soon made out PANNONIAE, although the letters shared the epigraphic peculiarities of this period; for instance, the first A was not joined at the top and had no cross-bar; the first N looked more like an M, being composed of three vertical strokes almost parallel; the two other N's

looked like the numeral IV; the O was open at the bottom like the Greek capital *omega*; the E at the close could have been almost anything. There was a strong resemblance to Greek lines throughout, such that the first impression imparted was that of some word in Greek characters. So I had discovered the names of the two women. They were the Pannonias, in other words, personifications of the two divisions of the original province, Superior and Inferior Pannonia. This, then, was one of that large class of mintages struck as compliments or memorials of the various provinces.

Not much wiser, except in the surmise that Pannonia was for some reason in the good graces of the Emperor, or that he on his part was suing for the favor of the province, I now returned to the obverse with renewed vim, but was again obliged to acknowledge defeat, for the letters would not seem to unravel. In despair, for I had hoped to be independent of assistance, I turned to Eckhel's *Doctrina Numorum*, oracle in all that concerns Roman numismatics, and consulted the Index of Inscriptions, for coins bearing PANNONIAE on the reverse. There were three Emperors, it would seem, who had employed such an inscription, namely, in the order of chronology, Traianus Decius, Hostilianus, and Aurelianus—all three, by coincidence, having names ending in *-ianus*. The first brought with it a shock of surprise. I had not thought of Trajan Decius, for we usually call him Decius only. And then too, that Anglican *j* in Trajan is misleading, from long popular usage.

Upon Traianus Decius, therefore, I now put all my efforts. But, even with this generous assistance, I could make no headway. Somewhat embarrassed over this blow to my self-reliance, I had recourse again to Eckhel, and, on page 345 of Volume 7, I found that Decius's reverse inscription PANNONIAE was referred to three different styles of obverse legend, one of which read

IMP. C.M.Q. TRAIANVS. DECIVS. AVG.

And then the mystery of the sixth letter was cleared up, for I had been calling it an O all the time, and I began to remember this much-named Autocrator, this Gaius Messius Quintus Traianus Decius, blest with two *praenomina* and endowed with two *nomina* as well, one of which he ordinarily abbreviated like the usual *praenomen*. And there came to me now, though too late to have been of any help, the recollection of a wrestle I had had once before with an Alexandrine Greek coin of this same Trajan Decius and of how, not being at the time familiar with his system of abbreviations and not recognizing his latter name, I had endeavored to make out of him the original Trajan, the soldier of the Danube.

With the key all before me, the TR still looked like two ill-shapen Greek capital *lambdas*, while

DECIVS would have made a fair OUCTJS. My wounded pride in epigraphy was a little soothed by the reflection that no one else could have deciphered DECIVS out of that enigma. After being given the clew, I could scarcely recognize the letters; they were so badly formed.

And so, this was the famous Decius, though there was some question as to how much reliance one should place in a coin-portrait at this late date in the Principate. Certainly, if the mint-master made his A's like H's and his N's like IV's and disfigured DECIVS into OUCTJS, could he be trusted to turn off a true likeness, even if an Emperor were his patron?

At any rate, here was Decius, whose name, for two years, made the world—Roman, Goth, and Christian alike—tremble, that Decius, who, formerly an ordinary 'son of the earth', born in far-away Pannonia, and despatched thither as ambassador in 249 A. D., suddenly found himself hailed as Emperor by the mutinous legions of the Danube barracks and compelled to lead the northern armies in attack upon Rome, and who, by virtue of a victorious battle at Verona, was successor to Philippus Arabs and Augustus of the Empire. Another one of those meteoric figures with whom Rome's capricious Fortuna had chosen to play her weird pranks, rising upon the world like a Jin's fondling in the Thousand and One Nights; no wonder his coin here was a memorial of the Pannonias, where his cloak first caught its purple and his head was first graced with the radiate crown. This was the Decius who swore to extirpate the sect of the Christians from the face of the earth and drove them into the catacombs and into the deserts of Africa and Arabia, but who, so shortly afterwards, a victim of foul treachery, intrepid Fortunatus that he had been, fell in so desperate a conflict with the Goths that his body could never be recovered for burial.

Now the coin did not tell all this to me. But what the coin did do was to recall some of it from disused corners of my memory, and to send me hungrily to my library for the rest. It was a beneficence for which I was grateful, for I had never known Decius so well before. A little coin was thus made to be a harbinger of many little minutiae of useful knowledge, a pictorial proof of much that is laid down in prosaic dicta and in characterless compendia. Within the compass of one little coin was born witness of the change in crown-title from that of the Flavians and the Antonines, the decadence in art, the carelessness in lettering, the debasement in metal, the breaking down of the old system of names, the increase in importance of the provinces, the constant testimony of deification in the wearing of the *corona radiata*, the renunciation

of the civic honors as a result of the assumption of absolutism.

Imperator Gaius Messius Quintus Traianus Decius Augustus, *salve, vale, ave.*

UNIVERSITY OF OREGON. FREDERIC STANLEY DUNN.

REVIEW

Selections from the Greek Papyri. Edited, with Translations and Notes, by George Milligan. Pp. xxxii + 152. Cambridge: at the University Press (1910). \$1.50.

According to the Preface, the aim of the book is to bring within the reach of those who are interested in the recent discoveries of Greek Papyri in Egypt certain typical documents from the principal collections. These collections have now attained large dimensions, and are often very inaccessible to the ordinary reader. But it is hoped that the present Selections will at least serve to indicate the absorbing and varied character of their contents, and, more particularly, to illustrate their linguistic and historical importance for students of the Greek New Testament.

The work contains a table of 24 principal collections of Greek papyri; a table giving the titles of the 55 selections in this book itself; a list of Authorities Quoted and Recommended; a Table of Months; a General Introduction, in 13 pages, under 8 headings—interest of papyrus-discoveries, manufacture of papyrus, history of papyrus-discoveries, papyrus-collections, literary papyri, non-literary papyri, significance of the papyri, the richness of the field; Texts, Translations and Notes (134 pp.); Indexes (Greek Words, Biblical References, and Subjects), in 16 pages.

Of the valuable introduction, the sections on literary papyri, non-literary papyri, and significance of the papyri are specially noteworthy (the selections in this volume are non-literary). Some important facts may be gleaned from these sections. Thus, it appears that only about 600 of the now available papyri are literary, some being texts previously unknown, e. g. the Comedies of Menander, the Odes of Bacchylides (to the editor's list may be added the very recently discovered *Ichneutoi* of Sophocles, found at Oxyrhynchus). The non-literary texts, on the other hand, run into the thousands or hundreds of thousands (they are mostly official or semi-official documents, but there are also many private letters). The papyri as human documents have more than merely personal interest, for they are of value (1) to the palaeographer, (2) to the historian, and especially (3) to the Bible student. Their value to the Bible student's (1) in language, (2) in form (the Epistles of St. Paul are to be compared with the private letters of the papyri), (3) in the light they throw on the general environment of early Christianity.

An introduction precedes each selection. Then comes the Greek text, with the translation below. At the bottom of the page stand the notes, with explanations of rare words not found in Liddell and Scott (there are many of these), or of the many strange forms due to illiteracy of the writers, and with frequent references to the papyri collections and to the Greek Bible.

Of the 55 selections, 15 are from the Oxyrhynchus Papyri, edited by Grenfell and Hunt. Twenty-nine fall in the first or second century A. D. About half are private letters; the rest are mainly official or semi-official documents. There is also a question to the oracle, a magical formula, a magical incantation, a Christian prayer, a Christian amulet, etc.

In connection with the private letters, the editor remarks (p. xxvi) on the "lengthy introductions and closing greetings with their constantly recurring formal and stereotyped phrases".

The value of the papyri for Bible study is emphasized. The editor points out (pp. xxix ff.) that many of the so-called 'peculiarities' of Biblical Greek are due to the writer's having made use of the *κοινή* or ordinary colloquial Greek; and that Hebraic influence in the New Testament has been assumed, in cases where the papyri now show that no such influence need be assumed, in order to explain 'peculiarities' (cf. A. T. Robertson's valuable Short Grammar of the Greek New Testament, pp. 6-7, a work which Dr. Milligan seems to have overlooked: see THE CLASSICAL WEEKLY 3.177-178). On p. xxx, *αἰώνιος*, *πρεσβύτερος*, *σωτήρ*, etc., are cited in a list of words whose use in the New Testament the papyri help us to understand. The Index of Biblical References is quite full, containing e. g. 78 passages from the Acts referred to in the volume.

The value of the papyri for the historian may be inferred from such titles as Petition of a Tax-Farmer (No. 10), Contract of Apprenticeship (20), A Register of Paupers (31). Of interest here are such facts as that a foreigner entering the military service of Rome changed his name (36), or the frequent identification of a person, in the legal selections, by some scar (*σέλη*) or mark. Of further interest to the Latin student are 11, Preparations for a Roman Visitor, and 40, containing a letter of the Emperor Claudius to an athletic club.

As 'human documents', the non-official selections or private letters possess especial interest. Good examples of this are 37, Letter of a Prodigal Son, and 42, A Boy's Letter. The prodigal son, in the Fayûm, writes to his mother, expressing shame for his conduct, begging forgiveness, and telling of his wretched plight. The letter is of the second century A. D. Illiterate as it is, its simplicity, its unstudied character, its earnestness render it highly pathetic. Forty-two is a boy's letter of the second or third

century A. D., complaining to his father, who had not taken him to Alexandria. The language is illiterate. The boy's angry reproaches and sarcasm are most vivid.

Hilarion, writing to his wife Alis, twice bids her not to worry (12); a man in money difficulties receives subtle counsel explaining how to get on the good side of his creditor (15); a soldier, writing to his father, says that he writes 'that I may kiss your hand, because you brought me up well' (36); a letter of consolation from a woman adds 'but, for all that, no one can do any real good in the presence of such bereavement' (38); a letter to two sons of a dead man hints that they were more interested in the property than in the person of the deceased (50).

There is human interest, too, in some of the official or semi-official documents; twins serving in the temple of Serapis petition the king and queen because their wages are not paid (5); a boy is apprenticed to a weaver by contract (20); the parents of a spendthrift youth publish a notice that they will not assume his debts (27); a woman's will bequeaths all to her daughter, cutting off her grandson with a shilling—here the conventional eight drachmas (30); five of his brother priests complain against a priest for wearing woolen garments and long hair (33); an athletic club receives notice of the admission of a new member, and the Emperor Claudius writes his thanks to the same club for their gift of a golden crown (40).

Some misprints have been noted. Though the editorial work is in general well done and the translation is in smooth, idiomatic English, still in a few places I should question the correctness or adequacy of the translation or the notes. But lack of space forbids detailed enumeration and examination of these matters. Besides, the main purpose of this review is to call attention to the nature and value of the contents of this book.

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THE NEW YORK LATIN CLUB

The mid-winter meeting of The New York Latin Club was held on February 3, following a luncheon at The Gregorian. About seventy-five persons were present. In introducing the guest of honor and speaker of the day, Professor Edward K. Rand of Harvard University, President Harter said that the members of the club would be glad to turn their attention for a while from the mechanical side of teaching Latin to the inspirational outlook upon its literature promised by Professor Rand's paper, Ovid, and the Spirit of Metamorphosis. The pleasure anticipated by all present was fully realized.

Beginning with a quotation of Palgrave's severe judgment of Ovid, the speaker passed in rapid review various estimates placed upon the poet by his contemporaries and subsequent critics, and showed how great was his influence, through Boccaccio, upon Shakespeare. Versifying was naturally easy to Ovid, as to Pope and Lamartine, who "lisp'd in numbers for the numbers came". His extraordinary fondness for mythical romances, which the storehouse of antiquity furnished him without measure, never left him without a theme to clothe in poetic garb. What Tibullus and other elegiac writers treated with great seriousness and overweighted with sentiment Ovid handled humorously and in lighter fashion. He was indebted to his contemporary poets and they to him. Professor Rand by clever metrical translations of passages from Horace and Ovid showed how they paid tribute to each other, imitation being the mark of appreciation. He warned readers against taking too seriously Ovid's accounts of lovers' woes and against assigning to the poet himself sentiments expressed by his unfortunate characters. He thinks that modern readers lose much by failing to detect the subtle humor of the poet and by reading extracts regardless of their context.

Fortunately for his auditors and for the more general public Professor Rand's paper will be printed in a volume shortly to be issued from the press of the Houghton Mifflin Company, entitled *Harvard Essays on Classical Subjects*, edited by Professor Herbert W. Smyth.

In a conference held after the general meeting of the Club the Executive Committee discussed the possibility of securing an endowment for more classical scholarships to be awarded to graduates of our city High Schools. The one Latin Scholarship now available is so eagerly sought by many worthy candidates that additional ones should be created. The gratifying report that the beginning Greek classes in different High Schools are unusually large would justify establishing one or more Greek scholarships. O would that some benevolent and generous friends of the Classics would contribute a fund whereby boys and girls of outstanding ability and limited finances might continue their classical studies!

ANNA P. MACVAY, *Censor*

THE CLASSICAL CLUB OF PHILADELPHIA

The Classical Club of Philadelphia celebrated its one hundredth meeting on Friday, February 9, at the University Club, with a dinner at which Professor Clifford H. Moore of Harvard University and Professor Wilfred P. Mustard of Johns Hopkins University were the guests of honor.

This Club is composed of men in Philadelphia and the vicinity who are interested in the study of Greek and Roman literature. The membership includes many representatives of the Faculties of the University of Pennsylvania and of Bryn Mawr, Haverford and Swarthmore Colleges, of the Central High School of Philadelphia and other educational institutions, besides several professional and business men of the city. The Club holds six meetings a year, and has been flourishing for over sixteen years—a rather notable record for an association of this kind.

The dinner was followed by numerous toasts, the President, Professor Roland G. Kent, of the University of Pennsylvania, acting as toastmaster, as follows:

Professor W. P. Mustard (Johns Hopkins), Former Members; Professor Ellis A. Schnabel (Central High School), Faithful Members; Professor Walter Dennison (Swarthmore), Classics in the West; Professor B. W. Mitchell, Secretary of the Club (Central High School), Hard Work; Mr. T. W. Pierce (a prominent lawyer of West Chester, Pa.), Classics for the Non-Classicalist; Professor C. H. Moore (Harvard), Honored Guests.

A Latin ode for the occasion was composed by Professor John C. Rolfe, of the University of Pennsylvania.

Later a regular meeting was held, at which Professor Moore gave the Club a critical analysis of the work of several Roman historians, in a paper entitled *Three Roman Historians*.

The officers of the Club for the current year are Professor R. G. Kent, President; Dr. F. B. Brandt, Central High School, Philadelphia, Vice-President; Dr. B. W. Mitchell, Secretary-Treasurer.

R. G. KENT.

The Latin Ode composed by Professor Rolfe, referred to in the foregoing letter from Professor Kent, is herewith presented. In a later issue space will be found, if possible, for the Latin menu.

Salvete, o comites, sollemnia qui celebrantes
convenistis in hunc, docta caterva, locum.
Nunc decet et vinum bibere et nunc volvere fumum,
pectore tunc docti condere verba viri.
Carus et exspectatus ades, doctissime, qui nunc
sis decori nostris, vir sapiens¹, epulis.
Iam centum noctes sollemnia talia adimus,
omnibus at nondum tot numerare licet.
Unus et alter adest qui nulli defuit horae,
multos, heu! frustra quaerimus ante notos.
Conditor², oceanus nos inter volvitur atrox;
mors inimitior, a! te habet alte senex³.

¹ Professor C. H. Moore.

² Professor Alfred Gudeman.

³ This verse and the next refer to Professor W. A. Lamberton.

Sit tibi terra levis, linguae doctissime Graecae;
conditor, o veniat gloria magna tibi.
Et vos, o socii, multos vireatis ad annos.
di vobis tribuant gaudia, nomen, opes.

CORRESPONDENCE

I hope THE CLASSICAL WEEKLY will find it convenient to print, while the subject is still fresh in the minds of its readers, a brief reply to a portion of the editorial of February 3 (5.105). Your words are likely to produce the impression that my article in THE CLASSICAL JOURNAL, which furnishes the text for the editorial, interpreted the new Latin requirements as intending "that an amount of Latin equivalent to what had been formerly read should still be read intensively as before", and you give it as my view that "sight translation when done should be over and above the stated amount of reading". As a matter of fact, there is nothing of this sort in my article. I criticized the syllabus of the New York State Education Department in these words: "It adds to the reading prescribed by the commission's definitions two books of Caesar, two speeches of Cicero, and a book of Vergil, and apparently demands that all the reading not prescribed be done at sight. It thus restricts the freedom of the schools, on the one hand, in the choice of reading; on the other hand, in the determination of the quantity of sight-translation. I suspect that the framers of the syllabus took the definitions of the commission to mean that all reading not prescribed was to be at sight. This explanation would account for their increase of the prescription, and for their statement that 'there are many schools that can not at once meet the conditions of this report which are ideal'. I can find no other explanation of the statement. The definitions of the commission left the schools free to read the portions of text which the syllabus adds to the prescription".

I am concerned to see this misunderstanding corrected, because I have been to some pains in keeping my public explanations of the Commission's report close to the plain and exact meaning of its recommendations. In the case in question I am sure I succeeded in doing this. The commission expressly aimed to secure for the schools a larger freedom from the prescription of reading than the syllabus allows, and it certainly had no desire or intention to enjoin on the schools any fixed amount of sight-translation. My fear that the New York Syllabus would prove a hindrance to uniformity appears to have been well-grounded. Colleges both within and without the state have refused to accept for admission the Latin prepared in accordance with its provisions. In at least one instance the assumed identity of its requirements with those recommended by the Commission has been prejudicial to the latter. I have heard more complaint from New York concerning the Syllabus than from the whole country, including New York, concerning the report of the Commission. My own knowledge of the public schools of your state goes back to the days of my own preparation in one of them for a New York College, and I do not understand why they especially need the prescription of B. G. 1-2, Cat. 1 and 3, and an additional book of Vergil, and must be told at the same time that all the reading not prescribed is to be done at sight. I have been unable to discover what the peculiar conditions are,

and your editorial furnishes no clue to the mystery.

I did not, then, in my article touch the question which you now raise. It is, however, a question of some importance, and I have no wish to quibble about it. The report of the Commission does not say that the full amount of reading shall be done intensively, nor does it say that it shall not be so done. It was agreed that a reduction in the amount of reading in the schools was not at present feasible, though some of us thought it desirable, and I suppose there can be no doubt that a College is acting within both the letter and the spirit of the report if it chooses to exact a certificate that the candidate for admission has read the whole amount with some thoroughness. This does not mean that there is no gain for the Schools in the new requirements, for the large freedom in the choice of reading is a great relief, and students preparing for college-entrance examinations have to keep in hand only about one third of the former amount of text. Nor does it mean that the reading at sight must be added to the stated amount of reading, as you represent me as holding. In fact, I believe that the exercise in reading at sight should, at least in the earlier stages, deal with the advance lesson. This surely is the way to attain the object which the commissions sets forth—"correct methods of work on the part of the student". I fancy it would be instructive in this connection to learn just how the New York schools go about it to meet the requirements of the Syllabus.

I take considerable satisfaction in the knowledge that my views regarding sight-translation are in substantial agreement with your own, and I know that you, as well as I, have loyally subordinated your personal opinion on this and many other matters to the program of agreement and stability in the Latin requirements which was dictated by the needs of the schools and the forward movement in classical study. If any of your readers care to know my views of the function and methods of sight-translation, they will find them set forth in THE CLASSICAL JOURNAL for June, 1910.

JOHN C. KIRTLAND.

[The important things to re-emphasize, as it seems to me, are these. The New York State Syllabus requires the same amount and the same authors as the Commission's report. It lays the same emphasis on sight translation. It looks forward to the adoption of the full provisions of the report. Meanwhile it guards against any fiasco by giving the teachers in the state an opportunity to work up to new demands. In this way it furthers the Commission's work, and will doubtless be revised to the full adoption of this work as soon as it can show success in the step already taken.

G. L.]

The annual meeting of the Classical Association of the Atlantic States will be held on Friday and Saturday, May 3-4, at the University of Pennsylvania. The programme of papers is nearly complete. It is expected that the dinner on Friday evening, the innovation so successful last year, will become a fixture of the annual meetings. Full details will be published soon. Meanwhile members are urged to note the dates, to be present themselves for at least a part of the meeting, and to bring with them others, especially those who may be ready to identify themselves with the Association.

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